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August 2019

Compiled, edited and published by Venkateshprasanna H M & Shivaprasad K



Jñana Loka



A Multi-Faceted, Multi-Language Monthly Magazine

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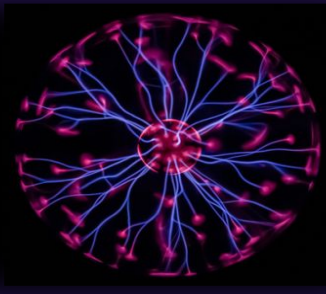
12. Stop being average, Be Awesome!

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ಮುಖಪುಟ: ಕಾರ್ತಿಕೇಯನ ಹಿನ್ನೆಲೆಯಲ್ಲಿ ಕೊಳನ್ನೂದುತ್ತಿರುವ ಶ್ರೀಕೃಷ್ಣನ ವರ್ಣಚಿತ್ರ, **ಡಾ|| ಚಂದನಾ ಶ್ರೀ**,
ಅವರಿಂದ (ಶ್ರೀಕೃಷ್ಣ ಜನ್ಮಾಷ್ಟಮಿ, ೨೦೧೬)

Title Page: Painting of Sri Krishna with flute in a dark cloudy setting, by **Dr. Chandana Sri**
(Sri Krishna Janmashtami, 2016)

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Editorial

- Venkateshprasanna

Hello, everyone! This August 2019 edition of Jnana Loka is very close to our hearts. When we announced the return of this magazine with the April 2019 edition, we wanted this to be a "multi-language" monthly. Both Shivaprasad and I thought that we could write out articles in both Kannada and English, and I have harboured the thought of writing something in Sanskrit too, although the confidence levels for doing that right now are not that great. Hopefully sometime soon.

In any case, we wanted the August 2019 edition to be a truly "multi-language" one, given that this was the month when India regained its independence, and what better way to celebrate this than a showcase of the country's rich linguistic diversity? This edition has articles in Sanskrit, Marathi, Telugu and an influence of Tamil in addition to Kannada and English. We would like to thank all the learned contributors who have shared their write-ups for this month.

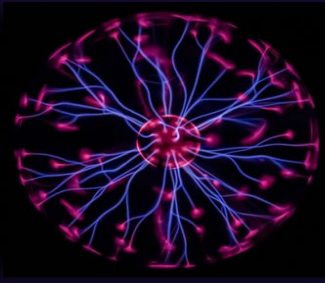
Firstly, **Sri Raghavendra Hebbalalu**, an engineer by profession with an avid interest in Sanskrit and its literature, who has produced innumerable verses of immense quality in **Sanskrit** with great ease describing memorable events of our daily lives, has shared some of his wonderful creations with us for this edition.

Technologist and Hindustani vocalist **Sri Atul Nene** has shared his **Marathi** article on his ancestral home in Konkan and how it was used for the filming of the movie Kakspash, which I recently watched.

Good friends and former and current colleagues **Arun Kamal** and **Ramesh Rajini** have also contributed their write-ups this month. Arun Kamal has shared a delightful piece on language and expression in **Telugu** and Ramesh Rajini has a few inspiring tips for working women.

Sri "Nirbhaavuka" has two invaluable contributions, a topical one where he remembers his trip to the valley of **Kashmir** two years ago and the harsh realities there, as well as his Kannada translation of an excellent inspirational **Tamil** poem of former president Dr. A P J Abdul Kalam.

Jñana Loka



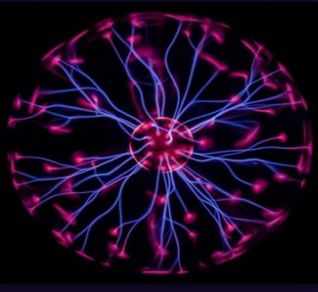
Also, **Dr. Chandana Sri** has shared her painting of Lord Sri Krishna and this adorns the title page of the current edition, fittingly, as this month is also about Sri Krishna Janmashtami.

We thank all the contributors and we have some articles of our own too, as usual, to go with them. Hope the August 2019 edition has something for everyone. Please keep sharing your critiques and suggestions and we will try and continue to improve in the upcoming editions.

Here's an independence day painting by **Arun Kamal** to conclude this editorial, and wishing everyone a very happy Indian independence day and Sri Krishna Janmashtami again!



ಜ್ಞಾನ



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ವಿಚಾರಲಹರಿ

- ಶಿವಪ್ರಸಾದ್ ಕೆ.

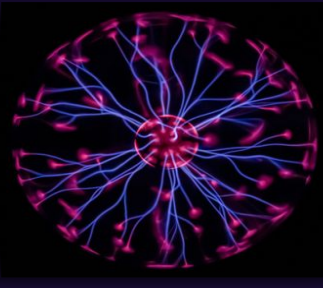
ಸ್ವಾತಂತ್ರ್ಯೋತ್ಸವದ ತಿಂಗಳಾದ ಆಗಸ್ಟ್ ಮಾಹೆಯ ಜ್ಞಾನಲೋಕವನ್ನು ವರ್ಣರಂಜಿತವಾಗಿ ತಮ್ಮ ಮುಂದೆ ನಾನಾ ಭಾಷೆಯ ಲೇಖನಗಳೊಂದಿಗೆ ಹೊರತರುತ್ತಿರುವುದು ಖುಷಿಯ ಸಂಗತಿ. ಇದರ ಹಿಂದೆ ಗೆಳೆಯ ವೆಂಕಟೇಶ ಪ್ರಸನ್ನನ ಶ್ರಮ ಪ್ರಶಂಸನೀಯ. ನಮ್ಮ ಲೇಖನಗಳನ್ನು ಓದಿ, ಪ್ರೋತ್ಸಾಹಿಸುತ್ತಿರುವ ತಮ್ಮೆಲ್ಲರಿಗೂ ಧನ್ಯವಾದಗಳು.

ಕಳೆದ ಬಾರಿಯ ವಿಚಾರಲಹರಿಯಲ್ಲಿ ನಾನು ಉಳಿತಾಯ, ಹೂಡಿಕೆ ಮತ್ತು ಅದರ ಪ್ರಚಲಿತ ಸ್ಥಿತಿಯ ಬಗ್ಗೆ ವಿವರಿಸಿದ್ದೆ. ಅದರ ಮುಂದುವರೆದ ಭಾಗವನ್ನು ಈ ಸಂಚಿಕೆಯಲ್ಲಿ ಪ್ರಸ್ತಾಪಿಸಬಯಸುತ್ತೇನೆ. ವಿದೇಶಿ ಹೂಡಿಕೆದಾರರು ನಮ್ಮ ದೇಶದ ಮಾರುಕಟ್ಟೆಯಿಂದ ಬಂಡವಾಳವನ್ನು ಹೊರತೆಗೆಯಲಾರಂಭಿಸಿದ ನಂತರ ಹಾಗೂ GDP ದರ ಗಣನೀಯವಾಗಿ ಕುಸಿಯಲಾರಂಭಿಸಿದ ನಂತರ ಎಚ್ಚೆತ್ತ ಸರಕಾರ ಕಳೆದ ವಾರ ತೆಗೆದುಕೊಂಡ ಕ್ರಮಗಳು ಉತ್ತೇಜನಕಾರಿಯಾಗಿವೆ. ಆದರೆ ಇಷ್ಟೊಂದು ಕುಸಿತ ಕಂಡಿರುವ ಆರ್ಥಿಕ ಪರಿಸ್ಥಿತಿಗೆ ಈಗ ತೆಗೆದುಕೊಂಡಿರುವ ಕ್ರಮಗಳು ಸಮರ್ಪಕವಾಗಿದೆಯೇ ಎಂಬುದನ್ನು ಮುಂಬರುವ ದಿನಗಳೇ ನಿರ್ಧರಿಸಬೇಕು. ಬ್ಯಾಂಕುಗಳಿಗೆ ನೀಡುತ್ತಿರುವ 70,000 ಕೋಟಿ ಹೊಸ ಬಂಡವಾಳ, ರಿಯಲ್ ಎಸ್ಟೇಟ್ ಹಾಗೂ ಆಟೋಮೊಬೈಲ್ ಉದ್ಯಮಕ್ಕೆ ನೀಡಿರುವ ಪ್ರಾಧಾನ್ಯತೆ ತಾತ್ಕಾಲಿಕವಾಗಿ GDP ಬೆಳವಣಿಗೆಯನ್ನು ಮೇಲೆತ್ತಿದರೂ, ಉದ್ಯೋಗಸೃಷ್ಟಿ ಹಾಗೂ ಮೂಲ ಉದ್ಯಮಪ್ರಗತಿಗೆ ನೀಡದಿರುವ ಹೆಚ್ಚು ಪ್ರಾಧಾನ್ಯತೆ ಆರ್ಥಿಕತೆಯ ಮೇಲೆ ಹೇಗೆ ಪರಿಣಾಮವನ್ನು ಬೀರುತ್ತದೆ ಎಂಬುದನ್ನು ಕಾದು ನೋಡಬೇಕು. ಮಾರುಕಟ್ಟೆಗೆ ಹರಿದುಬರುವ ಹೊಸ ಬಂಡವಾಳ, ಈ ವರ್ಷದ ಗ್ರಾಮೀಣ ವಲಯದಲ್ಲಿನ ಬೇಡಿಕೆ, ಹೊಸ ಉದ್ಯಮಗಳ ಅಭಿವೃದ್ಧಿ ನಮ್ಮ ಮುಂದಿನ ವರ್ಷಗಳ ಆರ್ಥಿಕ ಭವಿಷ್ಯವನ್ನು ನಿರ್ಧರಿಸುವ ಪ್ರಮುಖ ಅಂಶಗಳಾಗಿವೆ.



ಕಳೆದ ಸಂಚಿಕೆಯಲ್ಲಿ ಜೇರು ಹಾಗೂ ಮ್ಯಾಚುಯಲ್ ಫಂಡ್ ಮಾರುಕಟ್ಟೆಯ ಪ್ರಚಲಿತ ಸ್ಥಿತಿಯ ಬಗ್ಗೆ ವಿವರಿಸಿದ್ದೆ. ಸರಕಾರ ರಿಟೇಲ್ ಹೂಡಿಕೆದಾರರಿಗೆ ಮ್ಯಾಚುಯಲ್ ಫಂಡ್‌ಗಳಲ್ಲಿ ಹೂಡಿಕೆ ಮಾಡಲು ಉತ್ತೇಜಿಸುತ್ತಿದೆ. ಮ್ಯಾಚುಯಲ್ ಫಂಡ್‌ಗಳು ಮಾಡುವ ಹೂಡಿಕೆಗಳ ನಿರ್ಧಾರವನ್ನು ವೃತ್ತಿಪರ ತಜ್ಞರು ನಿರ್ಧರಿಸುವುದರಿಂದ ಇವುಗಳಲ್ಲಿನ ಅಪಾಯದ ಮಟ್ಟ (Risk levels) ಕಡಿಮೆ ಎಂದು ಭಾವಿಸಲಾಗಿತ್ತು. ಆದರೆ ಹಿಂದಿನ ಹೇಳಿಕೆಯ ವಾಸ್ತವದ ಬಗ್ಗೆ SEBI ಮುಖ್ಯಸ್ಥರಾದ ಶ್ರೀ ಅಜಯ್ ತ್ಯಾಗಿ ಯವರು ಕೆಲವು ದಿನಗಳ ಹಿಂದೆ ನೀಡಿರುವ ಹೇಳಿಕೆಯನ್ನು ಪ್ರಸ್ತಾಪಿಸಬಯಸುತ್ತೇನೆ.

Jñāna



Loka

"Mutual funds are not banks and are not around to provide risk capital. There is clear distinction between lending and investing. Mutual funds do not have risk capital and are essentially pass through vehicles wherein NAV (net asset value) ought to reflect the correct value of assets held at any time. Industry needs to adhere to its regulations and play as per the rule book. A certain element of self-discipline by the industry could have averted such a situation. The recent events also threw into the spotlight several risky investments made by the industry in the quest for higher yields. The safety of the investment cannot be compromised for want of higher yields".

SEBI ಮುಖ್ಯಸ್ಥರ ಈ ಹೇಳಿಕೆಗಳು ಮ್ಯೂಚುಯಲ್ ಫಂಡ್ ಮಾರುಕಟ್ಟೆಯ ಇಂದಿನ ದಯನೀಯ ಸ್ಥಿತಿಯ ಮೇಲೆ ಬೆಳಕು ಚೆಲ್ಲುತ್ತದೆ. ಈಗಲಾದರೂ ಮ್ಯೂಚುಯಲ್ ಫಂಡ್ ಕಂಪನಿಗಳು ಸರಿಯಾದ ರೀತಿಯಲ್ಲಿ ಎಚ್ಚೆತ್ತುಕೊಳ್ಳದಿದ್ದರೆ ಮುಂದೆ ಸಂಭವಿಸುವ ಎಲ್ಲ ನಷ್ಟಗಳು ಹೊರೆಯಾಗುವುದು ರಿಟೇಲ್ ಹೂಡಿಕೆದಾರರಿಗೆ ಮಾತ್ರ. ಮ್ಯೂಚುಯಲ್ ಫಂಡ್ ಮಾರುಕಟ್ಟೆ ಈ ಎಲ್ಲಾ ಕಾರಣಗಳಿಂದಲೂ ಆಕರ್ಷಣೆಯನ್ನು ಕಳೆದುಕೊಂಡರೆ ಮುಂದೆ ಮೂಲ ಉದ್ಯಮಗಳು ಬಂಡವಾಳವಿಲ್ಲದೆ ಸೊರಗುವ ಪರಿಸ್ಥಿತಿ ಎದುರಾಗಬಹುದು.

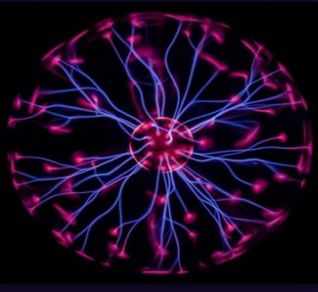
ಇನ್ನು ಷೇರು ಮಾರುಕಟ್ಟೆಯ ವಿಷಯಕ್ಕೆ ಬರೋಣ. ನಾವು ಷೇರು ಮಾರುಕಟ್ಟೆಯಲ್ಲಿ ಹೂಡಿಕೆ ಮಾಡಲು ಷೇರು ದಲ್ಲಾಳಿ ಕಂಪನಿಗಳ (Brokerage firms) ಮೂಲಕ ಖಾತೆ ತೆರೆದು ದೈನಂದಿನ ವ್ಯವಹಾರವನ್ನು ನಡೆಸಬೇಕಾಗುತ್ತದೆ. ಒಂದು ಕಂಪನಿಯ ಷೇರು ಮೌಲ್ಯ ಆ ಕಂಪನಿಯ ವ್ಯವಹಾರ, ಲಾಭಾಂಶ, ಪ್ರವರ್ತಕರ ಸಮಗ್ರತೆ, ಉದ್ಯಮದ ಸ್ಥಿತಿಗತಿಗಳು, ದೇಶದ ಆರ್ಥಿಕ ಪರಿಸ್ಥಿತಿಯ ಮೇಲೆ ಅವಲಂಬಿತವಾಗಿರುತ್ತದೆ. ಆದರೆ ಈಗಿನ ಷೇರುಮಾರುಕಟ್ಟೆಯ ಸ್ಥಿತಿಯೇ ಬೇರೆ. ಕಂಪನಿಗಳ ಷೇರು ಮೌಲ್ಯ ದಲ್ಲಾಳಿಗಳು ನಿರ್ಧರಿಸುವ ಬೆಲೆಯ ಮೇಲೆ ನಿರ್ಧರಿತವಾಗಿದೆ ಎಂಬುದು ನಂಬಲೇಬೇಕಾದ ಕಟು ಸತ್ಯ. ಯಾವುದೂ ಒಂದು ದಲ್ಲಾಳಿ ಕಂಪನಿ ಒಂದು ಕಂಪನಿಯ ಷೇರು ಮೌಲ್ಯವನ್ನು ನಿರ್ಧರಿಸಿ ಆ ಸುದ್ದಿಯನ್ನು ಮಾರುಕಟ್ಟೆಯಲ್ಲಿ ಹರಿಯಬಿಡುತ್ತದೆ. ಒಂದು ನಿಜವಾದ ಉದಾಹರಣೆ ಯೊಂದಿಗೆ ಇದನ್ನು ಅರಿಯೋಣ.

Sell ABC company target Rs 1,300: XYZ broking company has a sell call. NSE -1.46 % with a target price of Rs 1300.0.

Current price of the stock : Rs. 1450/-

ಆ ಸುದ್ದಿಯನ್ನು ನಂಬಿದ ರಿಟೇಲ್ ಹೂಡಿಕೆದಾರರು ಬೆಲೆ ಕಮ್ಮಿಯಾಗುವುದು ಎಂಬ ನಂಬಿಕೆಯೊಂದಿಗೆ ತಮ್ಮ ಬಳಿ ಇರುವ ABC company ಷೇರುಗಳನ್ನು ಮಾರಲಾರಂಭಿಸುತ್ತಾರೆ.

ಜ್ಞಾನ



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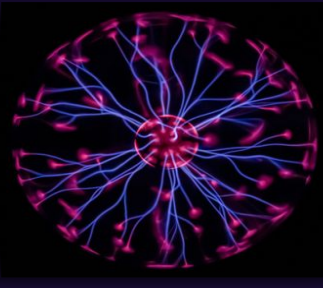
ಮಾರುಕಟ್ಟೆಯಲ್ಲಿ ಪೂರೈಕೆ ಜಾಸ್ತಿಯಾದಂತೆ ಷೇರು ಮೌಲ್ಯ ಕಡಿಮೆ ಯಾಗುತ್ತ ಬರುತ್ತದೆ. ಇದೆ ಸಂದರ್ಭದ ಲಾಭ ಪಡೆಯುವ ದಲ್ಲಾಳಿ ಕಂಪನಿಗಳು ತಮ್ಮ ಕಾರ್ಪೊರೇಟ್ ಅಥವಾ ವಿದೇಶಿ ಗ್ರಾಹಕರುಗಳಿಗೆ ಈ ಷೇರನ್ನು ಖರೀದಿ ಮಾಡುವಂತೆ ಪ್ರೇರೇಪಿಸುತ್ತಾರೆ. ಹೀಗೆ ತಮ್ಮ ಗ್ರಾಹಕರ ಖರೀದಿ ಮುಗಿದ ನಂತರ ಕೆಲವೇ ದಿನಗಳಲ್ಲಿ (15 ದಿನದ ಒಳಗೆ) ಮತ್ತೊಂದು ಸುದ್ದಿಯನ್ನು ಹರಿಯಬಿಡಲಾಗುತ್ತದೆ.

'MNO broker house has buy call on ABC company, target price Rs 2,160'

ಈ ಸುದ್ದಿಯನ್ನು ಕೇಳಿ ಮತ್ತೆ ರಿಟೇಲ್ ಹೂಡಿಕೆದಾರರು ಇದೆ ಷೇರನ್ನು ಖರೀದಿಸಲು ಶುರು ಮಾಡುತ್ತಾರೆ. ಹೀಗೆ ಹೆಚ್ಚಿದ ಬೇಡಿಕೆಯಿಂದ ಷೇರು ಬೆಲೆ ಮತ್ತೆ ಏರಲು ಶುರುವಾಗುತ್ತದೆ. ಈ ಪರಿಸ್ಥಿತಿಯ ಲಾಭ ಪಡೆಯುವ ದಲ್ಲಾಳಿ ಕಂಪನಿಗಳು ತಮ್ಮ ಗ್ರಾಹಕರ ಷೇರುಗಳನ್ನು ಮಾರಾಟ ಮಾಡಿಸಿ ಅವರಿಗೆ ಲಾಭವನ್ನುಂಟು ಮಾಡಿ ತಮ್ಮ ಕಮಿಷನ್ ಪಡೆಯುತ್ತಾರೆ. ಈ ಎಲ್ಲ ಪ್ರಕ್ರಿಯೆಗಳು ಕೆಲವೇ ದಿನಗಳ ಅಂತರದಲ್ಲೇ ನಡೆಯುತ್ತವೆ. ಹೀಗಿರುವಾಗ ಒಂದು ಕಂಪನಿಯ ಷೇರು ಮೌಲ್ಯ ಅದರ ಕಾರ್ಯಕ್ಷಮತೆ ಮೇಲೆ ನಿರ್ಧಾರಿತವಾಗುತ್ತದೆ ಎಂಬುದನ್ನು ಹೇಗೆ ನಂಬಲು ಸಾಧ್ಯ? (ಮೇಲಿನದು ನಿಜವಾದ ಉದಾಹರಣೆ. ಕಂಪನಿಯ ಹೆಸರನ್ನು ಬದಲಾಯಿಸಲಾಗಿದೆ)

ಈ ರೀತಿ ರಿಟೇಲ್ ಹೂಡಿಕೆದಾರರನ್ನು ತಪ್ಪು ದಾರಿಗೆ ಎಳೆದು ತಾವು ಲಾಭ ಮಾಡಿಕೊಳ್ಳುವ ನೂರಾರು ಕಂಪನಿಗಳು ತಲೆಯೆತ್ತಿವೆ. ಪ್ರತಿ ದಿನವೂ ನೂರಾರು ಷೇರುಗಳ ಬೆಲೆಯನ್ನು ಊಹಿಸಿ ಕಮಿಷನ್ ಬೇಸಿಸ್ ಮೇಲೆ ವ್ಯವಹಾರದ ಸಲಹೆ ನೀಡುವ (Trading tips) ನೂರಾರು ಕಂಪನಿಗಳು ಜನರನ್ನು ತಪ್ಪು ದಾರಿಗೆ ನೂಕುತ್ತಿವೆ. ಇದೆಲ್ಲವೂ ಗೊತ್ತಿದ್ದರೂ SEBI ಹಾಗೂ ಸರಕಾರ ಸುಮ್ಮನೆ ಕುಳಿತಿರುವುದು ವಿಪರ್ಯಾಸ. ಇದೇ ರೀತಿ ಅವ್ಯವಹಾರಗಳು ಹಿಂದೆ ಹರ್ಷದ್ ಮೆಹ್ತಾ ಹಗರಣ, ಕಮಾಡಿಟಿ ಮಾರ್ಕೆಟ್ ಹಗರಣ ಹೀಗೆ ಹತ್ತು ಹಲವಾರು ಹಗರಣಗಳಿಗೆ ಕಾರಣವಾಗಿತ್ತು ಎಂಬುದನ್ನು ಎಲ್ಲರೂ ಮರೆತಂತಿದೆ. ಇದನ್ನೆಲ್ಲಾ ಗಮನಿಸಿ ನಾನು ಹೇಳಲು ಹೊರಟಿರುವುದಿಷ್ಟೆ. ನೀವು ಕಷ್ಟ ಪಟ್ಟು ದುಡಿದು ಉಳಿಸಿರುವ ಹಣವನ್ನು ಹೆಚ್ಚು ಲಾಭದ ಆಮಿಷಕ್ಕೆ ಒಳಗಾಗದೆ ಹತ್ತು ಹಲವು ಬಾರಿ ಯೋಚಿಸಿ ಸರಿಯಾದ ಮಾರ್ಗದಲ್ಲಿ ಹೂಡಿಕೆ ಮಾಡುವುದು ಸೂಕ್ತ.

ज्ञान



लोकः

कूजनकवितावितानम्

- श्री राघवेन्द्रः एच्. एस्.

A few Sanskrit verses composed by Sri Raghavendra H. S. on various occasions...

1. Sri Krishna Janmashtami verse:

॥ श्रीकृष्णपरब्रह्मणे नमः ॥

देवानामपि मोह-सक्त-तिमिरे मर्त्ये च निद्रां गते
भूश्रीदुःस्थितिदर्शनाच्च विवशे वर्षाश्रुयुक्तेऽम्बरे ।
दुष्टानीकनिपीड्यमाननगरे नास्तिक्य-नृत्याङ्गणे
वन्देऽपत्यविनाशदुःखजठरे संसारसारोदयम् ॥

When the Devas indulged in their ignorant darkness and the world of men slept.
When the helpless sky was full of rain-tears seeing the state of Mother Earth,
In the city marauded by forces of evil, in a time and place that was a dancing stage
for non-belief, in the womb that had seen the destruction of all its progeny, (when
all hope was lost) did arise the Essence of the Universe. I salute the appearance of
that Essence.

Notes:

Dakṣiṇāyana is night for the Devas. Bhagavān Śrī Kṛṣṇa was born in the midnight
of Śrāvaṇa-kṛṣṇa-aṣṭamī.

2. Salutations to Swami Vivekananda on Vivekananda Jayanti:

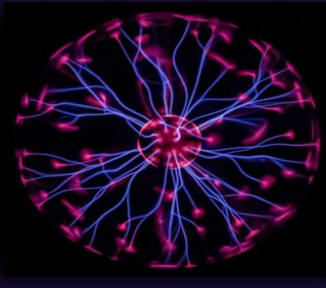
श्वासान्तवेदान्तरतान्तरङ्गं श्रीरामकृष्णाङ्घ्रियुगाब्जभृङ्गम् ।
दरिद्रनारायणसेवकाढ्यं विवेकदं तं सततं नतोऽस्मि ॥

3. Salutations to Srinivasa Ramanujan on National Mathematics Day:

मतान्धमदसन्त्रस्ता गणितज्ञानभारती ।
कीर्त्युत्तुङ्गे पुनर्नीता येन तस्मै नमो नमः ॥

4. On the occasion of Hanuman Jayanti:

अञ्जनानन्दनं प्राणजीवन्धरं सागरोल्लङ्घनं लङ्किनीखण्डनम्
रामनामामृतास्वादकं साधकं भक्तरत्नं भजे मारुतिं सन्ततम् ॥



5. On the news of Carnatic music legend **Dr. M. Balamuralikrishna's** demise:

**मर्त्याः शोकवशा अद्य देवास्तु हर्षनिर्भराः ।
सङ्गीतकं समाप्येह मुरली हा दिवङ्गता ॥**

6. On the occasion of **Kanakadasa** Jayanti:

**केशवाङ्घ्रियुगे भृङ्गं कर्णाटे कृतवाङ्मयम् ।
कनकान्वर्थनामानं कृतान्तांशं नमाम्यहम् ॥**

7. On how the **media** could twists facts to push their agenda:

**राजकीयदुरुद्देश्यात् किं न कुर्वन्ति माध्यमाः।
कथ्यन्ते सज्जना दुष्टा मूर्खाश्च पण्डिताः स्मृताः॥**

8. Celebrating **Sri Adi Shankaracharya** Jayanti:

**भवसागरतारणसेतुकृते निगमान्तविदे कुमतौघभिदे ।
जगदीश्वरजीवसमैकचिते नम आदिमशङ्करसद्गुरवे ॥**

9. On physicist **Stephen Hawking's** passing away:

**आसुप्तेरामृतेर्भेतुं मनीषी सृष्टिगह्वरम् ।
क्रतुं वैज्ञानिकं कृत्वा हाकिङ्ग याति परां गतिम् ॥**

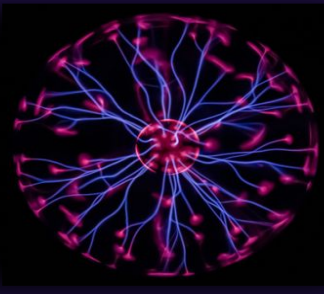
10. A verse composed on the 250th birth anniversary of Saint **Sri Tyagaraja**:

**रागो विरागमार्गोस्य रागो योगोस्य भोगदः ।
राजानं त्यागराज्यस्य तं वन्दे नादनन्दनम् ॥**

11. A bonus one, this: On the woes of the Silk Board Junction traffic at Bengaluru:

**भवाब्धिमेकवारं ते तीर्त्वा मुक्ता दिवङ्गताः ।
सम्मर्दसागरं वारं वारं तीर्त्वा वयं हताः ॥**

భావ



లోక

భాష - భావం

- అరుణ్ కమల్

భావం - అంతర్గతం. భాష - బహిర్గతం.

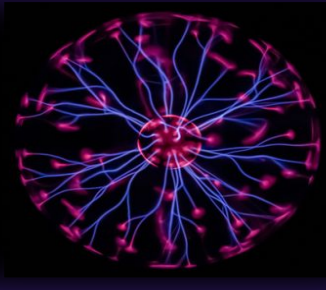
చిన్నప్పటి నుండి ఇదే వింటూ వస్తున్నా. "ఇది భాషకందని భావం" అనేవారు. ఒక్కోసారి (నిజానికి చాలసారు) ఇది నిజమే అనిపించేది. భావపుకటనకి భాషతో సంబంధం లేదు. ఒక స్పర్శలో, ఒక చూపులో, ఒక నవ్వులో కనపడేది - భావం. దీనికి భాషతో పని లేదు. నేపాల్ రాజైనా సముద్ర దొంగలైనా, నవ్వొస్తే నవ్వుతారు, కోపమొస్తే కన్నెరుజేస్తారు. భావానికున్న శక్తి భాషకీ లేదు. ఇది సత్యం.

కాని ఇదే సత్యం అనుకోవడానికి, అంతటి శక్తియున్న భావముండగా, భాష ఎందుకు పుట్టింది? ఎందుకు పరిణతి చెందుతూవచ్చింది? వ్యాకరణాలు, ఛందస్సులు, అలంకారాలు, ఇంకా ఏవేవో హాహాకారాలు - ఎందుకు ఇవన్నీ పుట్టాయ్? భావములో తెలియజేయలేనిదేదో భాషతో చెప్పగలమనా? భావానికీ భాష అలంకారమనా? భావాన్ని అందంగా తెలుపాలంటే భాష కావాలనా?

కైమోడ్చి వేడిన చాలుఁ భక్తుని భావం భగవంతునికి చేరుతుంది. ఇన్ని మాటలు, పాటలు, స్తోత్రాలు, ఎందుకని? శివతాండవాన్ని స్తుతించగా రావణునికి మాటలెందుకు? రాముని కీర్తించగ త్యాగరాజుకి పాటలెందుకు? ఇంతటి భావుకులకు భాష ఎందుకు? సంగీత సాధనజేయ "గగపప" చాలదా? "వరవీణ" ఎందుకు? భావముతెలియజేయుటకు మరొక మాధ్యమం కావల్సివచ్చెనా?

కంటిచూపులో కావ్యాల పలికించగల కథానాయకులెందరో మనకు తెలుసునే! కమ్మని కవితల్ రాసి కనులఁజెమరింపజేయు కవులను మనమెరుగుదుమే! భావానికున్న బలం మనస్సు, మనస్సుకున్న (మనిషికున్న) బలం, భాష.

Jñāna



Loka

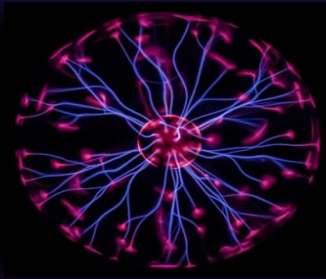
ఎంత ఆలోచించినా నాకెందుకో, భావానికి బలం భాష అనిపిస్తుంది.

గుండెలోతుల్లోని చిక్కని భావాన్ని, కమ్మటి భాషాతో కలగలిపి తెలియజేయగ గల్గు ఆనందం - అన్నవారికీ, విన్నవారికీ తెలుస్తుంది. ఆ నేర్పు అందరికీ ఉండదు. వారు భావాన్నే నమ్ముకుంటారు. "నా కళ్ళలో నీకు తెలియట్లేదా?" అని ఎదురు ప్రశ్నిస్తారు. కాస్త సాధన చేసి, ప్రతి భావాన్నీ మాటల్లో చెప్పగల్గువారు మాత్రం, ఎదుటివారికి తమ ఉద్దేశం/భావం అర్థమయ్యేదాకా శ్రమిస్తారు.

ఆలోచించగా, భాషలేని భావం వ్యర్థమే అనిపిస్తుంది. అదే విధంగా, భావంలేని భాష అనర్థం అనిపిస్తుంది.

చివరి మాటగా, "భాష - భావం" సహగమనం చెయ్యాలి. ఒకటి లేక, రెండోదానికి విలువ లేదు. రెండూ కానిది, నిలువలేదు.

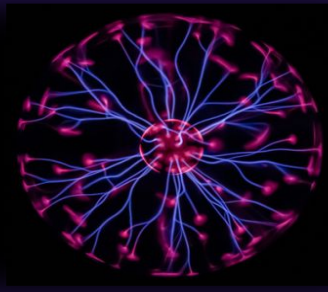
**వాగర్థావివ సంప్రుక్తో వాగర్థప్రతిపత్తయే ।
జగతః పితరౌ వందే పార్వతీపరమేశ్వరౌ ॥**



Quiz Time 1: Current Affairs Quiz

- Shivaprasad

1. Who secured the second highest number of votes in the 2019 Lok Sabha elections at Varanasi constituency where our current Prime Minister Narendra Modi has been elected?
 - a. Shalini Yadav - Samajwadi Party
 - b. Anil Kumar Chaurasiya - JKP
 - c. Manohar Anandrao Patil - INC
 - d. Tribhuwan Sharma - BRC
2. The current finance minister Smt. Nirmala Sitharaman was elected as a Rajya Sabha member from which of the following states?
 - a. Andhra Pradesh
 - b. Telangana
 - c. Karnataka
 - d. Tamil Nadu
3. In the recent tiger census, Madhya Pradesh & Karnataka hold 1st and 2nd positions in number of tigers present. Which state holds the third position?
 - a. Kerala
 - b. Uttarakhand
 - c. Maharashtra
 - d. Tamil Nadu
4. P V Sindhu has become the new Badminton World Champion by defeating Ms. Nozomi Okuhara in the final. Ms. Okuhara hails from which country?
 - a. Germany
 - b. Thailand
 - c. Malaysia
 - d. Japan
5. Which stadium was recently renamed as Shri. Arun Jaitley stadium?
 - a. Feroz Shah Kotla stadium of New Delhi
 - b. Eden Gardens of Kolkata
 - c. Green Park of Kanpur
 - d. Indira Priyadarshini Stadium of Visakhapatnam



6. Who among these following Indian cricketers tested positive in a doping test and was banned from playing first class cricket till November 2019?
 - a. Yousuf Pathan
 - b. Prithvi Shaw
 - c. Dinesh Karthik
 - d. Shubman Gill
7. Chandrayaan-2 captured the picture of a crater on Moon's surface recently. It was named as:
 - a. Raman
 - b. Mitra
 - c. Dhawan
 - d. Rao
8. Which of the following documents can be used as an alternative to PAN card after the recent budget announcement?
 - a. Driving License
 - b. Aadhaar Card
 - c. Passport
 - d. Bank statement
9. Who is the Indian sprinter who became the first Indian athlete to clinch a gold medal in women's 100-metre sprint at the 30th Summer University Games in Naples, Italy?
 - a. Dutee Chand
 - b. Hima Das
 - c. Swarna Lakshmi
 - d. Shyamala Joshi
10. Which of the following is not the correct combination of cabinet ministers and ministries in the current Government of India?
 - a. D.V. Sadananda Gowda - Chemicals and Fertilizers
 - b. Arjun Munda - Tribal Affairs
 - c. Piyush Goyal - Railways, Commerce and Industry
 - d. Dharmendra Pradhan - Law and Justice

(Answers in page 19)

ज्ञान • लोक

कोकण - काकस्पर्श

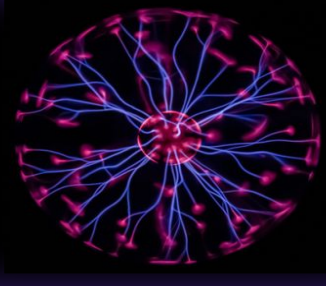
- श्री अतुल नेने

मौजे पालशेत, तालुका गुहागर, जिल्हा रत्नागिरी, येथे आमचे प्रशस्त दुमजली घर आहे. ते सुमारे तीनशे वर्षे जुने आहे. घरा मध्ये मोठ्या ओट्या, पडव्या, स्वयंपाकघर, माजघर व बाळंतिणीची खोली आहे. पडव्यांना लोखंडी गज आहेत. पुढे मागे मोठे अंगण आहे. घराशेजारी मोठे न्हाणीघर आहे. त्यात जुन्या पद्धतीच्या खूप मोठ्या, पाणी साठवायच्या, दगडी दोण्या आहेत. थोड्या वरच्या अंगाला मोठा गोठा आहे.

घराच्या मागच्या बाजूला मोठ्या व्यासाची खोल विहीर आहे. ही विहीर माझे पणजोबा यांनी १९२० साली खणून फरसबंदी चिऱ्यानी बांधून काढली आहे. त्यावर बैल-रहाट चालत असे. त्याकाळी त्यासाठी रु. १८,००० खर्च आला होता अशी नोंद आहे. विहिरीपासून दगडी पाटांमधून, म्हणजे चॅनेल (channel) मधून, दोण्यांपर्यंत व बागेमध्ये सर्वत्र पाणी फिरवले आहे. घराच्या चारही बाजूस मजग्या, म्हणजे टेरेस फील्ड्स (terrace fields), आहेत व त्यात चौंढे, म्हणजे भाग, पाडून बाग व शेते योजली आहेत.

या मजग्यांमध्ये नारळी व पोफळी (सुपारी) यांची लागवड केली आहे. आंबा, चिक्कू, फणस, केळी, जांभूळ, जांभ, पपनस, अननस, रामफळ, कोकम इत्यादी फळे लावली आहेत. बारा प्रकारच्या जास्वंदी, अनेक प्रकारचे गुलाब, जाई, जुई, रातराणी, अनंत, पारिजातक, सोनचाफा, तसेच पांढरा, तांबडा, हिरवा, व कवठी चाफा इत्यादी फुले लावली आहेत. काही भाग शेतीसाठी राखून ठेवला आहे. त्या चौंढ्यांमध्ये भात, कुळीथ, कडवे वाल, नाचणी अशी पिके घेतली जातात.

वाचायला हे जरी रम्य वाटत असले तरी कोकणात राहून सर्व व्यवस्थापन करण्यात अनेक अडचणी असतात. उत्तम मजुरी देण्याची तयारी असूनसुद्धा वेळेवर आवश्यक मनुष्यबळ मिळणे फार कठीण. आजकाल केबल टीव्ही प्रत्येक घरात असतो व पूजा, लग्न इत्यादी कार्यक्रम लाऊडस्पीकरवर (loudspeakers) होतात पण लोड शेडिंग (load shedding) सवयीचेच आहे व विद्युत, वैद्यकीय इत्यादी आत्यवश्यक सेवा मिळणे अवघड आहे. सर्व काही कमर्शियल झाल्याकारणाने घर सारवायला शेण सुद्धा विकत घ्यावे लागते. एकूणच कोकणात राहण्याचे आर्थिक गणित बिकट आहे. प्रत्येक कामाला अपार कष्ट पडतात, तेही स्वतःच करावे लागतात, आजकाल मनुष्यबळ मिळणे जवळजवळ अशक्य झाले आहे. कोकणात घर बांधून राहण्याचे स्वप्न पाहणाऱ्यांनी याचा जरूर विचार करावा.



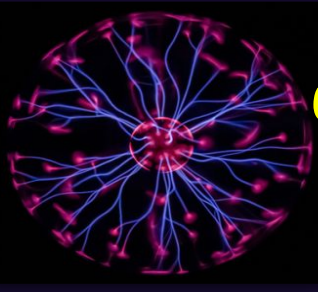
माझे वडील, निवृत्तीपश्चात आपले वाडवडिलांचे घर व बाग जतन करावी या प्रेमभावनेने आमच्या घरी रहायला व व्यवस्थापन पहायला लागले. एकदा आर्थिक झळ सोसायचे ठरवले व त्याकडे दुर्लक्ष करण्याइतकी अलिप्तता अंगी आली, की मग कोकणात राहण्याचा खरा आनंद घेता येतो. सर्व अडचणी सहन करून व गावातले शेजारी व मित्र परिवारासोबत परस्पर सहकार्याचे धोरण अवलंबून माझे वडील तेथील व्यवस्था बघतात.

कोकणातील प्रदूषण विरहित हवा, अंब्याच्या मोहोराचा सुवास, मुसळधार पावसात प्यायलेला वाफाळलेला चहा, आपल्या विहिरीचे मधुर पाणी, दारची फळे व धान्य, अवतीभवतीची हिरवाई, ऋतुनुसार फुललेली सुगंधित बाग, पक्षांची किलबिल, अथांग नितळ चांदणे, व शेणाने सारवलेल्या जमिनीवरची शान्त झोप हे सुख आम्हाला कुलदैवताच्या कृपेमुळे व पूर्वजांच्या कष्टांमुळे लाभले आहे. माझे पणजोबा, बाबूजी, यांनी शंभर-सव्वाशे वर्षांपूर्वी वास्तूमध्ये व बागायतीमध्ये वाढ केली व सर्व प्रकारच्या फळाफुलांनी बागा सजवल्या. त्यानंतर माझ्या आजोबांनी निवृत्तीनंतर तेथे राहून पुन्हा बाग फुलवली. आता माझे वडील तेथील व्यवस्था पहात आहेत. आमचा हा सुखाचा ठेवा असाच राहो ही परमेश्वरचरणी प्रार्थना.

आमच्या घरात या आधी अतुल कुलकर्णी अभिनिर्दिष्ट 'चकवा', व मधुराणी गोखले-प्रभुलकर अभिनिर्दिष्ट 'सुंदर माझे घर' या मराठी चित्रपटांचे चित्रीकरण झाले आहे. २०१२ साली प्रदर्शित झालेला महेश मांजरेकरांचा 'काकस्पर्श' याचेही चित्रीकरण तेथे झाले. मांजरेकरांनी, या पीरियड फिल्मकरताच आमचे घर निर्मित झाले असल्या इतके त्यांना ते आवडले, असा अभिप्राय दिला आहे. त्यांची टीम सुमारे महिनाभर आमच्या घरी होती. वेळणेश्वर, गुहागर, तळीं अशा जवळच्या गावात त्यांची राहण्याची व्यवस्था होती.

पहाटेपासून रात्री उशिरापर्यंत काम चाले. लाईट च्या वायरी काढणे, काळाला साजेशी रंगसंगती करणे, थोडे आवश्यक लाकूडकाम करणे, कौले बसवणे, असे चित्रपटाला साजेसे बदल त्यांनी घरात करून घेतले. गावातील बऱ्याच कुटुंबांनी खूप हौसेने चित्रीकरणामध्ये भाग घेतला. छोटे रोल केले, तसेच, कोकणातील खास पदार्थ, वाहन व्यवस्था, वगैरे सेवा मांजरेकरांच्या युनिटला दिल्या. इतकेच काय, पण त्या काळाला शोभेल असे ताक घुसळण्याचे यन्त्र, पीठ दळण्याचे जाते, व जुने फर्निचर, आमच्या व जवळच्या गावांतून मिळाले.

ज्ञान लोके



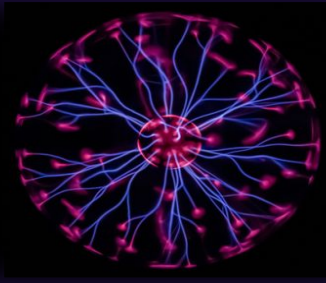
या दरम्यानचे मांजरेकरांचे व सर्व कलाकारांचे अनुभव, चित्रपटाची प्रसिद्धी झाली तेव्हा झी टीव्ही व इतर वाहिन्यांवर प्रसिद्ध झालेच आहेत व म्हणून त्याबद्दल अधिक लिहीत नाही. महेश मांजरेकर व टीम ने आमच्या वास्तूतील उपलब्ध सर्व स्पॉट्सचा (spots) चित्रीकरणासाठी उत्तम उपयोग करून घेतला आहे. १९३० सालामध्ये जसे घर होते तसेच अजून माझ्या वडिलांनी ठेवले आहे. त्यामुळे चित्रपट खूप नॅचरल (natural) व बिलीव्हेबल (believable) झाला आहे व प्रेक्षकांना अलगद १९३० सालात घेऊन जातो. एकूणच मांजरेकरांनी लोकेशनचे चीज केले आहे.

चित्रपटासाठी आमच्या घराची निवड केल्याबद्दल आम्ही कुटुंबीय श्री. महेश मांजरेकरांचे खूप आभारी आहोत. मराठी कला जगताला आपल्याकडून थोडा हातभार लागावा, व कलेची सेवा घडावी, या उदात्त हेतूने माझ्या वडिलांनी घर चित्रीकरणासाठी देऊ केले. आमच्या पूर्वजांनी बांधलेली इतकी सुंदर जुनी वास्तू, या व्यवहारिक जगाचे व्याप झेलत, बंधने सोसत, त्यांतून खंबीरपणे झगडत, सरव्हायवर (survivor) म्हणून आजही उभी आहे. मांजरेकरांच्या या चित्रपटामुळे, या वास्तूस परीसस्पर्श होऊन, ती पुन्हा एकदा प्रकाशाने झळाळली आहे असे आम्हा कुटुंबियांना वाटते. हा योगायोग मराठी सिनेमा शतकात पदार्पण करत असताना जुळून यावा, याचे आम्हला अप्रूप आहे. शतकमहोत्सवी वर्षात मराठी सिनेमाला ही आमच्याकडून भेट आहे.



*In this article, technologist and Hindustani vocalist **Sri Atul Nene** talks fondly about his ancestral home at the Konkan region of Maharashtra and reminisces about about life in Konkan and the western ghats in general, and the fond memories of the flora at his home in **Palshet**. The natural beauty of the region, the flowers and fruit-bearing trees at his home, the large well, the rainy season, and then in some cases, the lack of facilities that still makes living there a little challenging amidst all the other pleasant experiences. He also explains how his ancestral home was used for the filming of the Marathi movie **Kaksparsh** that released in 2012, directed by the well known movie-maker **Mahesh Manjrekar**.*

Jñana Loka



Movie I Watched: Kaksparsh (2012)

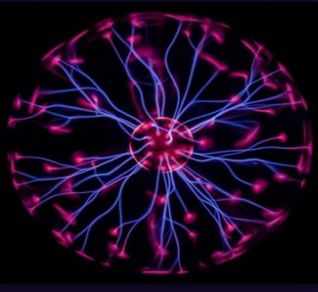
- Venkateshprasanna

This Marathi movie **Kaksparsh** was a case of serendipity for me. I stumbled upon it accidentally, and after watching it fully, felt that it was a really well made movie. I must consider my experiments with watching Marathi movies as a very satisfying journey so far. The stories have been engaging and acting is top drawer stuff possibly due to the strong theatre background that is still prevalent there. That was the case with Balgandharva, Lokmaya: Ek Yugpurush, Pushpak Vimaan, Anandi Gopal, Kaakan and more. Kaksparsh, released in 2012, also perfectly fits the bill.

The story is set in pre-independence era Konkan, in a traditional Brahmin family living in Konkan in 1930s and extending to a couple of decades after that as the story moves forward. This was the time when widow remarriage and such reforms were still seen as a taboo in most parts. In such a setting, the Damle family head Hari has a family comprising of wife Tara and their three young kids, and he is also supporting his younger brother Mahadev's studies. Also living with them is an old aunt of Hari and Mahadev, Namu Atya, who has been widowed long ago. At this point, Hari, with the help of his friend Balwant, proceeds to find an alliance for his brother Mahadev. Mahadev is married to young Durga whose name is changed to Uma as she enters the Damle family. Uma is soon the most loved person in the Damle family as she grows up with her nephew and nieces, with Tara being a great support.



जान



लोक

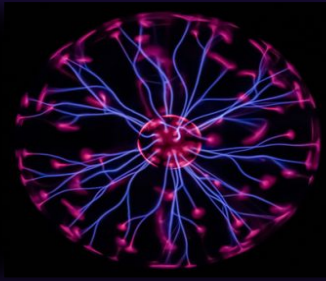
Tragedy soon strikes the happy Damle family as young Mahadev dies of fever the very night his marriage with Uma is to be consummated. Hari stands like a rock in support of Uma and attempts made by his family to get Uma's head tonsured are thwarted by his strong defiance. Hari also finds able support in Balwant as they brave the potential excommunication from the society for defying traditions. Others in the hamlet continue to grow critical of Hari's support of Uma. A few years later Tara is on deathbed and asks Hari to marry Uma after her death, but Hari continues on his stubborn ways. A few years on, Hari's son Sankarshan is also married. A few quick turn of events follow and Uma continues to suffer her excruciating fate. Hari is made to open up about his stubbornness as things begin to spiral out of control, revealing his reasoning behind what appears to be progressiveness in his protecting Uma. The story is as much about Hari as it is about Uma, and director has dealt with it very well.

The casting is superb and that takes the movie from being merely good to being excellent. **Sachin Khedekar** as the main protagonist Haridada Damle anchors the movie brilliantly by playing the role of a steadfast and principled man to perfection. **Ketaki Mategaonkar** and **Priya Bapat** have both oozed life into the role of Durga / Uma - at a young age and after she grows up - respectively. **Savita Malpekar** as Namu "Atya" and **Sanjay Khapre** as Haridada's close friend and freedom activist Balwant Phadke have done a great job too. **Medha Manjrekar** plays the role of Hari's wife Tara with grace, and even the cameo of **Abhijeet Kelkar** as Mahadev Damle is noteworthy.

The other aspect that shines in the movie is the naturally artistic setting of a typical brahmin house in Konkan in the 1930s, and the credit for that must go to the beautiful household of the Nenes in **Palshet**, as described in the Marathi article by **Sri Atul Nene** elsewhere in this edition of Jnana Loka. The art direction is top notch, ensuring that all the traditions of the Konkan brahmin families of those times are brought to screen naturally. In fact, when the movie came out, director **Mahesh Manjrekar** highlighted the importance of the house in the whole movie experience and that they spent months to finalize it even before they began filming.

The story of Usha Datar has been transformed into screenplay very effectively by Girish Joshi and even the cinematography and editing are good. Overall, the viewer is sure to feel content at the end of the movie, specially given how well the delicate story has been carried onto the the big screen.

Jñana Loka



A series on Economic Recession: Part 1

- Shivaprasad



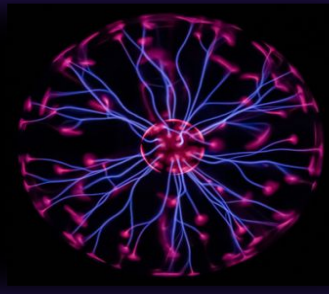
With a recession spreading around the world including India, I felt that this is the right time to write on the concept of '**Economic Recession**' and its consequences. In the next few editions of Jnana Loka, I will write on various aspects of recession in detail.

What is recession?

Recession is a period of falling economic activity spread across the economy, lasting more than a few months. Drop in economic activities result in several major consequences. These consequences can also be perceived as major indicators of recession. To mention few such consequences:

1. Reduction in Gross Domestic Product (GDP)
2. Reduction in income levels
3. Increased unemployment
4. Reduced manufacturing activities
5. Reduction in spending.
6. Slump in the stock market etc.

These are all a chain of events. Reduction in demand reduces manufacturing and business activities, and in turn the GDP of any country. If a country is export oriented, recession in other countries affect its exports. Subdued GDP, slump in economic and manufacturing activities increases unemployment, in turn reducing the income level of people and their spending.

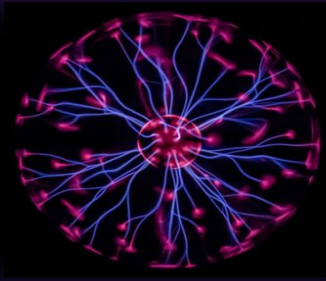


Current state of Indian Economy: Is Indian economy witnessing a recession?

Here are some of the facts and data:

1. India is expected to grow by 7% in 2019 and 7.2% in 2020. Indian GDP grew by 6.8% in FY 19. The average growth rate of Indian GDP from Jun 2005 to Mar 2019 was 7.6%. GDP of April-June quarter (Q1) is expected to be at lowest levels of 5.2-5.7%.
2. India's unemployment rate hit a four-decade high of 6.1% in 2017-18. Unemployment was higher in urban areas (7.8%) as compared to 5.3% in rural areas of the country.
3. India's industrial production growth eased to 2 percent year-on-year in June 2019 from an upwardly revised 4.6 percent in the previous month, but still above the market expectations of 1.5 percent. Output rose at a slower pace for manufacturing (1.2 percent vs 4.5 percent) and mining (1.6 percent vs 2.4 percent).
4. India's passenger vehicle sales dropped by 31% in July 2019 witnessing a dip for continuous 9 months. Sales of passenger vehicles to car dealers fell 30.9% to 200,790, commercial vehicles sales fell 25.7% to 56,866 units, motorcycle and scooter sales fell 16.8% to about 1.51 million units in July 2019. Home sales fell 11% In Q1 FY20 when compared to the same period a year-ago. During the quarter ending June, new project launches also reduced by a drastic 47% year-on-year (YoY). These two factors indicate a reduction in spending by people.
5. In order to boost real estate and automobile sectors and to promote people to increase their spending, RBI is continuously reducing the repo rate at regular intervals. The reduced repo rate enables banks to reduce the interest rates on fresh lending which in turn promotes the borrowers to borrow more and invest. The repo rate is reduced to 5.40% compared to 6.50% a year ago. To enable banks achieve the required capital adequacy to support fresh lending, RBI has proposed to infuse a fresh capital of Rs. 70,000 crore in public sector banks immediately.

Jñana Loka



6. Reduction in stock prices: With reduced investment in stocks by both domestic and foreign investors, more than 30 stocks hit their 52 week lowest prices. This is due to non-performance of most of the companies due to reduced global and domestic demand. This resulted in people looking for alternative investment opportunities mainly on metals such as gold and silver. Gold has already reached an all-time high rate of Rs. 40,000/- per 10 grams and Silver is almost touching Rs. 50,000 per kg.
7. Reduction in exports and increase in imports, (mainly gold) is reducing the value of the Indian Rupee against global currencies such as the US Dollar. Value of rupee is hovering around Rs. 72 against USD as of now.

Are these facts indicating a recessionary trend in India?

To be continued in the next edition...



Answers to Quiz Time 1 from Page 10:

1	2	3	4	5	6	7	8	9	10
a	c	b	d	a	b	b	b	a	d

Here are your badges based on how you performed...

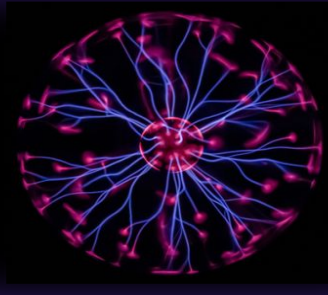
Scores of 9 - 10:  **Champion!**

Scores of 6 - 8:  **Challenger**

Scores of 4 - 5:  **Curious**

Scores of < 3:  **Can do better!**

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Reminiscing A Trip to the Kashmir Valley

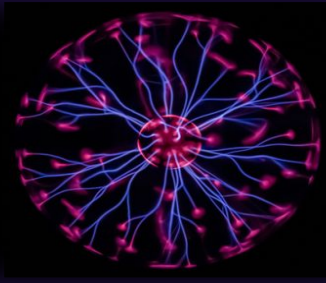
- "Nirbhaavuka"

My trip to the **Kashmir** valley in April-May 2017 remains memorable for meeting many a youngsters who wanted a better life, ruined temples that scream the Hindu glory of Kashmir, the sublime Shankaracharya Mandira, and more.

First on my list of visits were the **Krimchi group of monuments in Udhampur** district. These are temples built in the "Nagara" style and legends say that Pandavas built these. Nestled deep in the woods, this is a wonderful place to visit (pics 1-3).



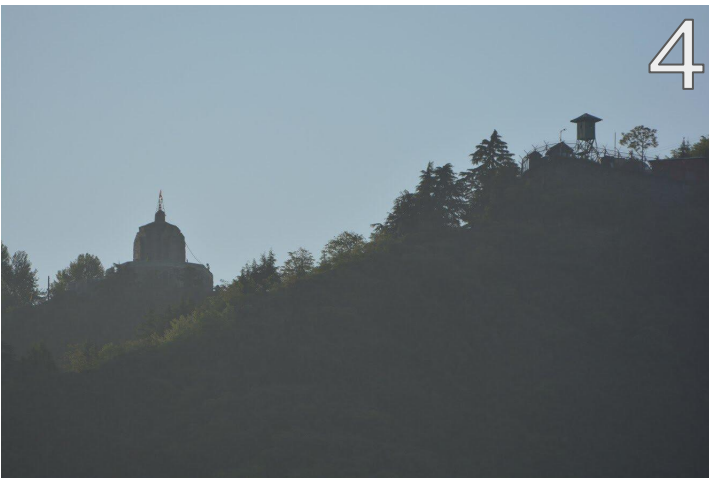
Jñana Loka



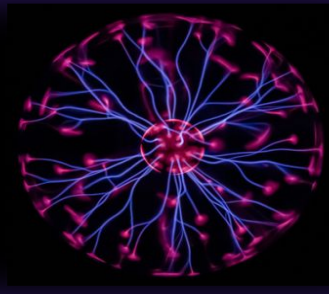
From Udhampur, I booked a cab to take me to Srinagar by road. I was really looking forward to have Rajma-Chawal at Chenani-Patnitop, and moreover, witness the tunnel itself! Sadly, the cab driver declined due to the reported stone pelting incidents in few areas of the valley. So I had to reach Jammu and had to fly to from there to Srinagar.

Unless the shops are open, the moment you get out of Srinagar Airport, you are welcomed with slogans saying “Go India, Go Back” on the shutters of almost all the shops. After checking-in at the boathouse managed by a father-son duo, most of which the son looked after, I prepared my travel itinerary. Srinagar is any other normal city for a traveler. Just that one needs to scan around to understand what lies beneath!

To my happiness, the boathouse had a direct view of the **Śankarācārya Parvata** and Mandira (pic 4). That evening by 4 pm, I left for Śankarācārya Mandira. Maintained and protected by the Indian Army, this is the same place where Adi Shankaracharya composed **Soundarya Lahari**! I quietly recited the Mohamudgara Stotra and was about to leave. At this point, I was pleasantly surprised to see a group of 38 women, a group from Tirunelveli, all clad in blue sarees and climbing the hill reciting the same Mohamudgara Stotra "Bhaja Govindam" in all its beauty. Upon being asked if they weren't scared to visit Srinagar, one elderly woman said, "If my fate is to die here where Adi Shankara visited, so be it. I will happily go to the feet of the lord. Who can stop me from that?" I smiled with joy and pride and moved ahead.



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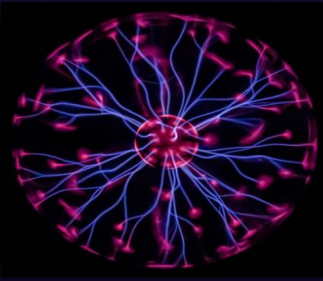
Having come back to the boathouse, I asked the owner to take me to all possible Hindu temples in and around Srinagar to which he resisted. He insisted on taking me to Gulmarg & Pahalgam. After I threatened him of canceling my trip, he budged and obliged. The first temples I visited next were the **Pandrethan Mandir** and the **Kheer Bhavani Mandir**. I had a blessed time there too.

The owner of the boathouse requested me not to click anything roadside while traveling through a few neighborhoods in the city. I nodded but managed to click a couple of abandoned houses of Kashmiri Pandits that need a revival (pic 5) - a cultural revival of filling in life into them and making them "homes again"!

Next day was dedicated to **Mārtānd Sūrya Mandira in Anantnag** District built by the mighty Lalitāditya MukṭāpīDa of the glorious KārṁkōTa Dynasty (pics 6 - 10). Martand Sun Temple offers an amazing view of the Pulwama valley with snow clad mountains visible at a distance! Ruins of the temple will haunt you more and are a mute witness to all the atrocities that have happened over the centuries here.



Jñana Loka

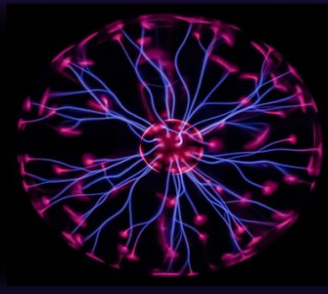


On our way back to Srinagar, we stopped at **Avantipura**, home to two beautiful temples. One dedicated to Vishnu as **Avantisvāmin** and another to Shiva as **Avantīśvara**. Everything is in an unimaginable state of ruin (pics 11-12).

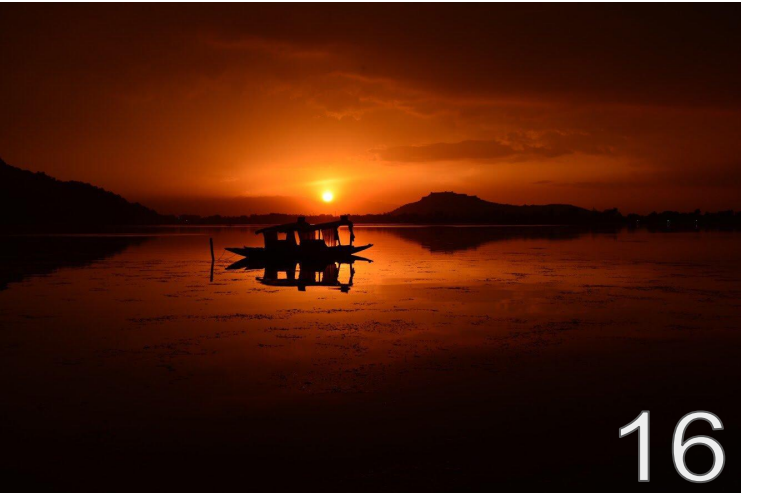
On the last day, I asked the boathouse owner to take me around the city and in particular to **Nouhatta**. I got off the car amidst his protest at the Jamia Masjid and clicked a few pics of it (pic 13). Then I went to the house of a local weaver family to buy some shawls. I demanded for a proper receipt for my purchase and bought two beautiful pashmina shawls (pic 14).

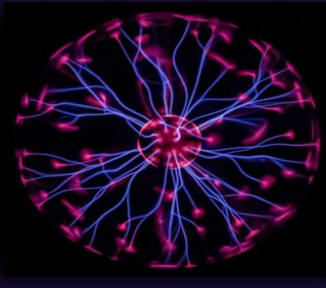
This was followed by a visit to parks and then the shikara rides (pics 15-16). The boathouse owner, the son born in 1994, had no clue of the event called “Kashmiri Pandit Exodus”. He had never been out of the Srinagar-Pulwama region all his life till the day I met him. He now follows me on Instagram and keeps messaging me that India is beautiful!

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An Exhibition of Sri G L N Simha's Paintings

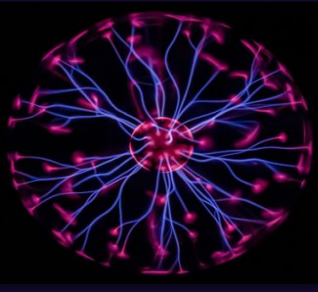
- Venkateshprasanna

The second weekend of August 2019 was witness to an art exhibition at **The Mythic Society, Bengaluru**, that of noted painter **Sri G L N Simha**'s recent works. The two day event also included a formal inauguration of the exhibition by the respected veteran musician **Mysore V Subrahmanya** and a felicitation of Sri Simha on day one, and a talk on Sri Simha's paintings by **Shatavadhani Dr. R. Ganesh** on day two. I had the good fortune of attending both the events as well as filling my senses with the deeply spiritual and exceptionally aesthetic paintings of Sri G L N Simha. This write-up is a report on the events of that weekend.

Sri **Gopalachar Lakshmi Narasimha**, better known as G L N Simha, was born on 19th December 1937 in Mysuru. He was introduced to painting through his teachers F M Sufi, Y Subramanya Raju and S N Swamy at Chamarajendra Technical Institute at Mysuru, and then went on to work as staff artist for "Tayinadu" group and "The Printers, Mysore Pvt Ltd." (Sudha and Mayura magazines). He later went back to the village of **Kalale in Nanjanagud Taluk** of Mysuru district (where he continues to stay even today), where he gave wings to his dream of scriptural and spiritual paintings. Simha's simplicity and humility was there to be seen right through the event. He has remained rooted to his beliefs even with much success and recognitions that have come his way.



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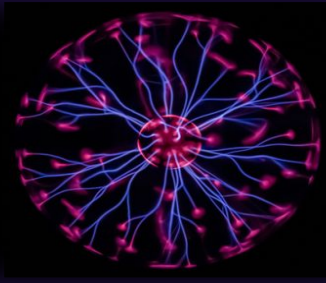
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Shatavadhani Dr. R Ganesh, giving a talk in the context of G L N Simha's works, went into the details of background of Indian philosophy and aesthetics and their effect on Sri Simha's works. He also compared and contrasted the western and the traditional Indian views of art and lamented the contemporary misinformation going around in terms of what is being expected of artists. He said that while the western overview of creation seems utilitarian and suggests that life and nature are for consumption alone, the Indian view is of reverence about every tiny outcome of creation. This feeling of reverence manifests itself in rendering the symmetries of life, nature and the supreme soul in traditional Indian painting forms as can be seen in Simha's works.



Dr. Ganesh also highlighted that a positive response to beauty is instinctive to humans, and that acknowledging happiness is a natural response of gratitude seen in normal human beings. There is no bigger evil to the society than those who withhold or hide such an acknowledgement of happiness. Also, something that has become common in the last hundred years around the world is an expectation of depiction of

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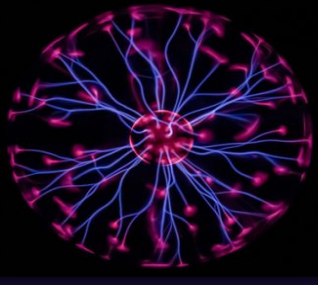
the impropriety and ghastliness seen in the society in all forms of art. But the fact that the world can be so cruel is the reason why a cultured human mind expects to see the beauty in art instead. Also, societal reforms are nowhere near a realistic expectation from a piece of art or an artist, certainly not at the cost of "rasa" or aesthetics of those art forms. If an artist starts behaving as a journalist, who will fill the gap left by the artist?

"As soon as one realizes what is aesthetically pleasing and what is gibberish, the propriety brought out by that knowledge; the ability to separate out the beauty from the rest is what is expected of a great artist", continued Dr. Ganesh, highlighting the specifics of one of Simha's paintings as an example. The painting of "**Ekapadamurti**" of Shiva by Sri Simha where he has depicted Mahavishnu in a slightly greenish tinge (and even the poison at the neck of Shiva in a greenish tinge) instead of a darker and bluish colouration drew particular praise from both Dr. Ganesh and another legendary artist present at the event, Sri B K S Verma. The whole image becomes many a times aesthetically pleasing with that colour than the darker shade, and that comes out so naturally in Simha's paintings.

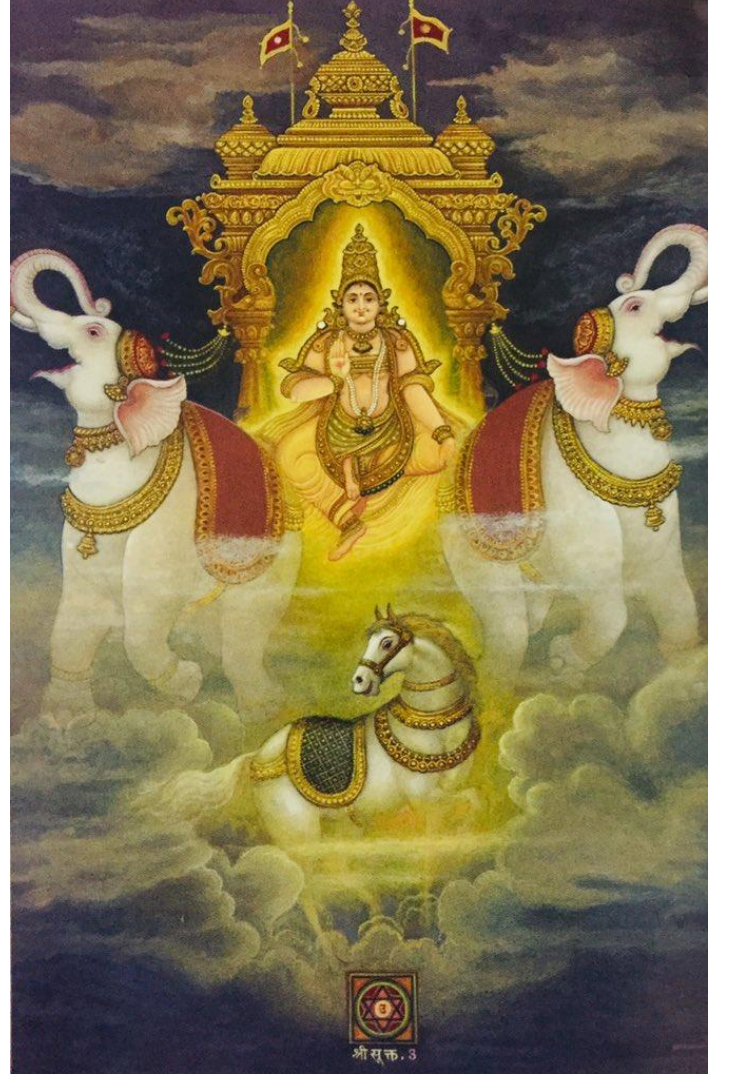
Continuing on to explain the "**Gajasura Samhara Murti**" painting, Dr. Ganesh opined that G L N Simha is a legend even if you consider just that one single painting of his. Shiva is inside everyone. But Gajasura's intentions to retain him exclusively for himself is where the problem begins. And the elephant, among other good and bad qualities it is expected to symbolize, also depicts hubris. Shiva performs Tandava and comes out of Gajasura splitting him open and then wraps his skin around himself, thus defeating this hubris. Even such a horrific incident is depicted with utmost pleasence. Shiva is even shown in Simha's painting with one hand blowing the victory trumpet even as he strips the skin of the elephant demon with his other hands.

Following this, Dr. Ganesh went into the details of symbolism in Indian philosophy, further describing the **Sri Sukta** depictions, **Kalabhairava**, **Parashurama**, **Rama**, **Balarama**, **Buddha**, **Virat Swarupa of Agni** and other paintings on display. He also went on to dissect the difficulties in water colour painting and how Simha has managed it so well. The fact that Sri Simha meditates for hours as he conceptualizes his next painting is ample testimony to the fact that these works of art go through a spiritual churn before coming to life with the colours and lines of his paintbrush magic.

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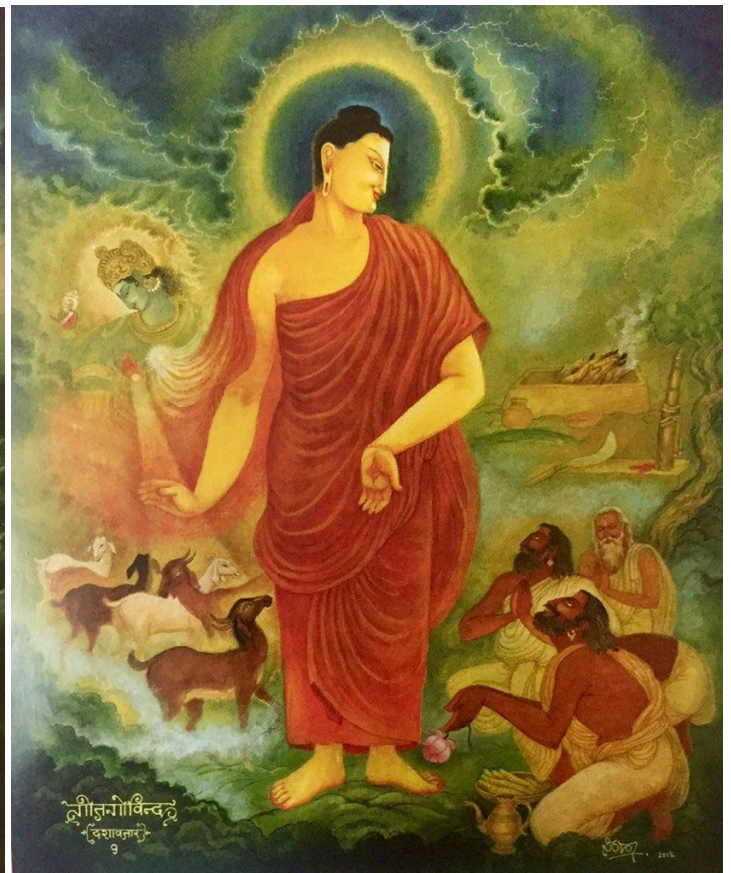
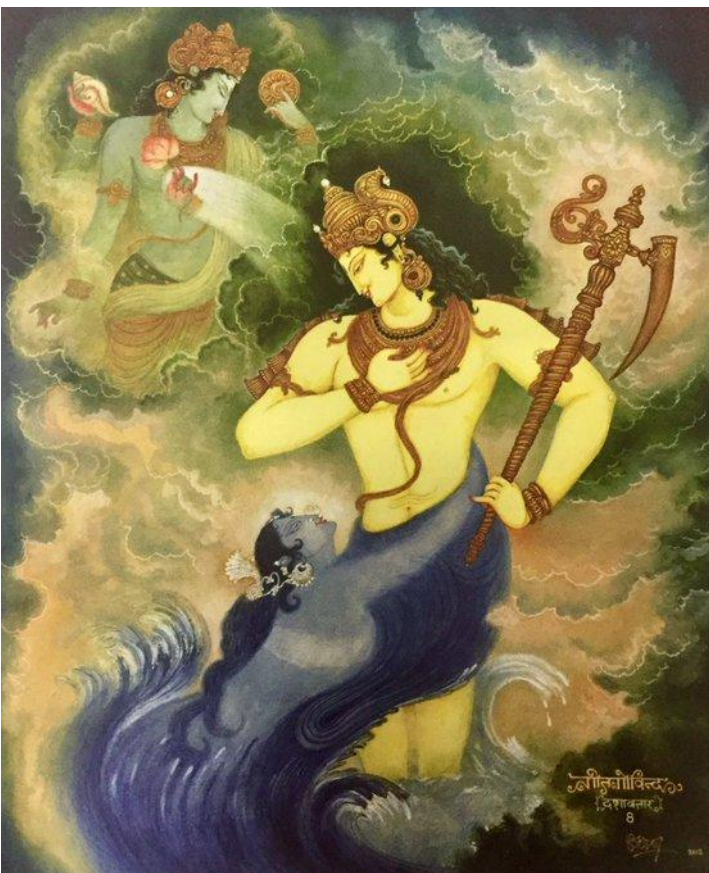
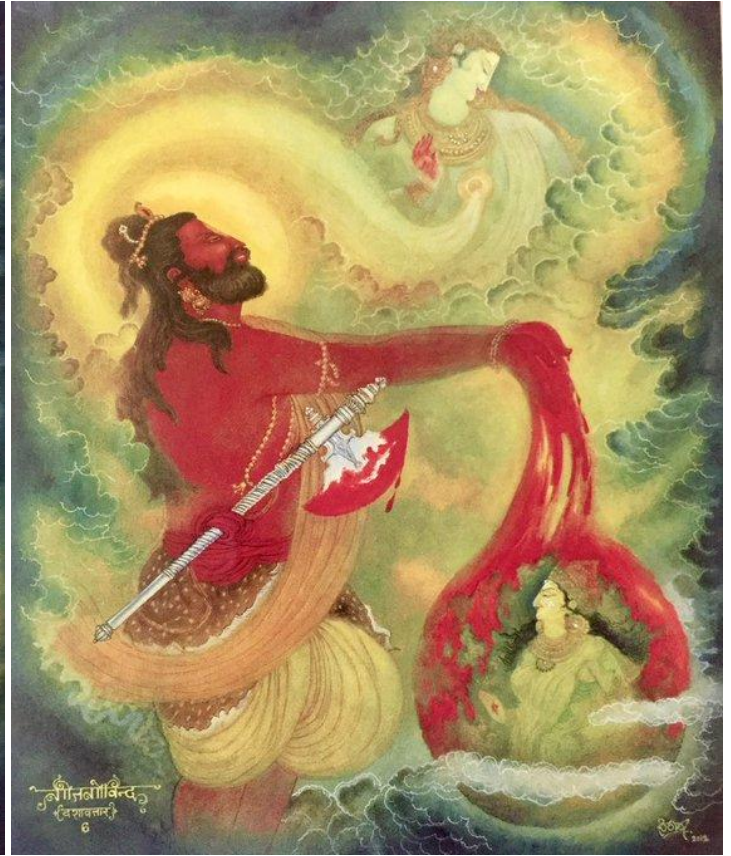
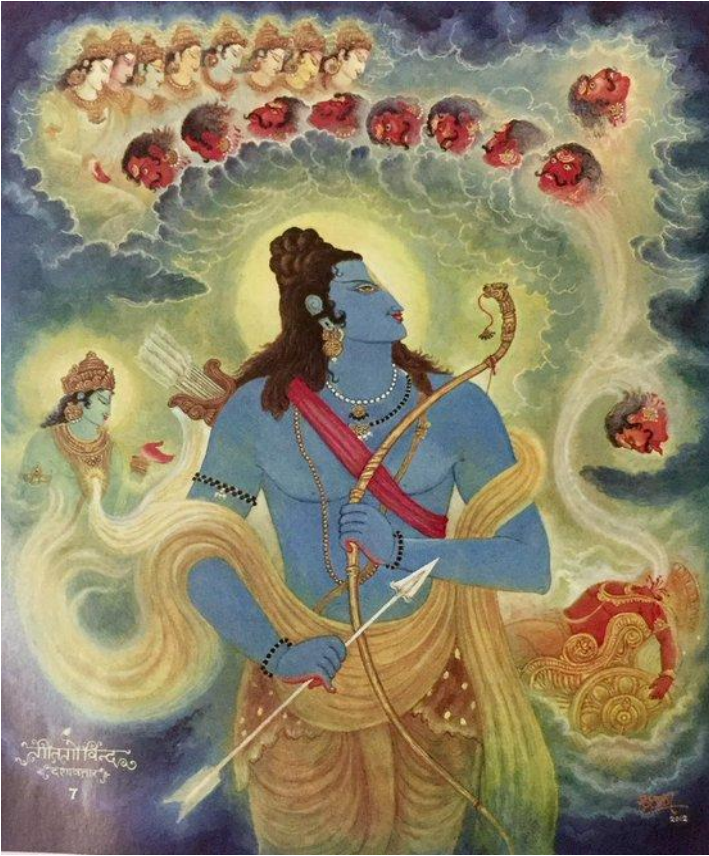
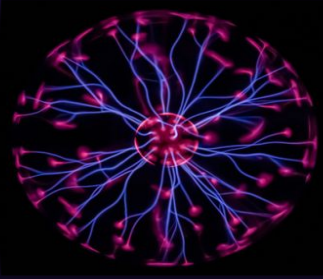
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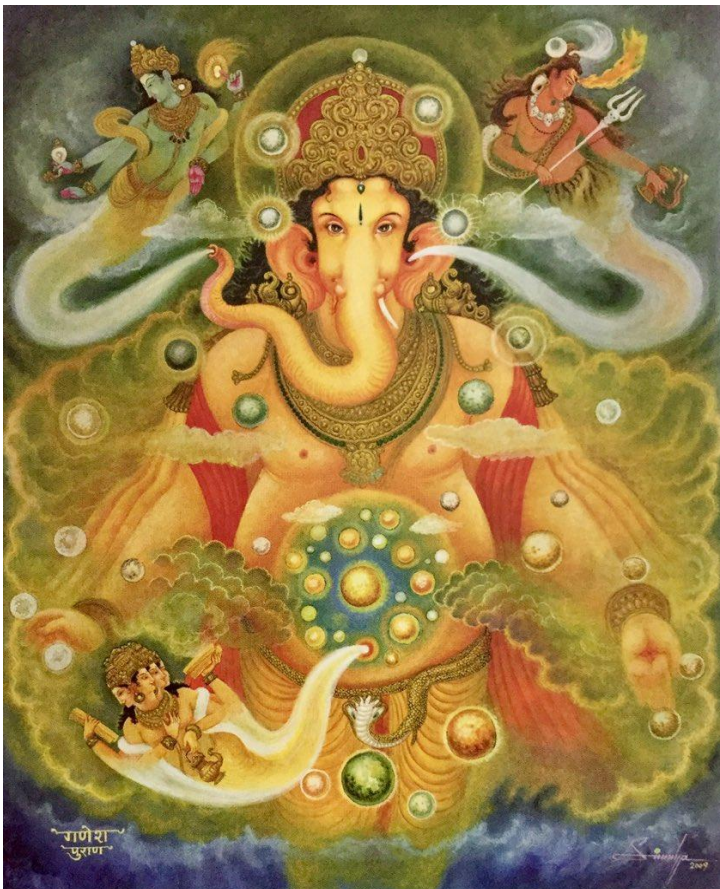
It is also important to pay tributes to the **Ramsons Kala Pratishthana** of Mysuru, who, through their connoisseurship, have nurtured this painting journey of Sri Simha for nearly two decades now. Sri Simha's series of scriptural paintings on Sri Sukta, Purusha Sukta, Ganesha Purana and others have in fact been brought to light through this caring promotion of **Sri R G Singh** of Ramsons. Sri Singh was also present during this exhibition and gave a quick and moving presentation on Sri G L N Simha's life and paintings.

Sri G L N Simha has used his art and his paintbrush as the route of devotion to pay constant reverence to the supreme soul. Through his paintings, he has become one of the most respected artists in the rich traditional Indian painting forms and its lineage.

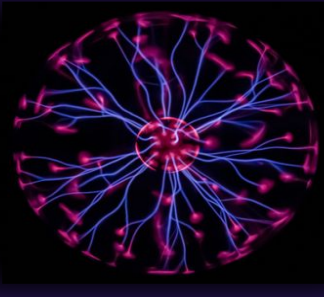
Jñana Loka



ज्ञान लोकः



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ಕವನ: ಎಳೆಯ ಮನಸುಗಳ ಸ್ಫೂರ್ತಿಗೀತೆ

- "ನಿರ್ಭಾವುಕ"

ಭವ್ಯ ಭಾರತದ ಕನಸು ಕಂಡು, ಆ ಕನಸನ್ನು ನಮ್ಮ ನಿಮ್ಮೆಲ್ಲರ ಮಸ್ತಕದೊಳಗೆ ತೂರಿಬಿಟ್ಟ ಕಿಂಡರಿಜೋಗಿ ತೆರಳಿದ್ದಾಗಿದೆ. ಭೌತಿಕವಾಗಿ ಅಗಲಿದ್ದರೂ, ಅವರ ನಡೆ-ನುಡಿ-ನಿಷ್ಠೆಗಳ ಪರಾಕಾಷ್ಠೆಯಿಂದ ಸದಾ ನಮ್ಮ ಮನದಲ್ಲಿ ನಿವಸಂತರಾಗಿರುವ **ಅಬ್ದುಲ್ ಕಲಾಮರಿಗೆ** ನಮನಗಳು.

ಅವರ ಕನಸಿನ ಭಾರತ ಹೇಗೆ ರೂಪುಗೊಳ್ಳಬೇಕು ಎನ್ನುವುದನ್ನು ಎಳೆಯರಿಗೆ ಮನಮುಟ್ಟುವ ಹಾಗೆ ತಮಿಳಿನಲ್ಲಿ ಪದ್ಯ ರೂಪದಲ್ಲಿ ಕಲಾಮರು ಬರೆದಿದ್ದರು. ಅದನ್ನು ಕನ್ನಡಕ್ಕೆ ಅನುವಾದಿಸಿ ನಿಮ್ಮೊಂದಿಗೆ ಹಂಚಿಕೊಳ್ಳುತ್ತಿದ್ದೇನೆ.

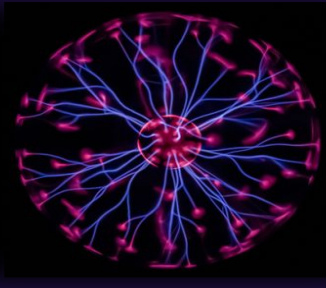
ಮೂಲ (ತಮಿಳು): ಇಳ್ಳೆಯ ಉಳ್ಳಂಗಲಿನ್ ಎಳುಚ್ಚಿ ಗೀತಂ

ರಚನೆ: ಎ.ಪಿ.ಜೆ.ಅಬ್ದುಲ್ ಕಲಾಂ

ಸದೃಢ ನಾಡಾಗುವೆವು, ನಾವು
ಸೊಡರಿನುರಿ ಹಚ್ಚಿ ಹಿಡಿದ ಹರೆಯದೆದೆಗಳ
ಸದೃಢ ನಾಡಾಗುವೆವು!

ಅರಿಮೆ-ದುಡಿತಗಳ ಹಿರಿಮೆಯೇ
ಗುರಿತಲುಪಲೆಮಗೆ ಆಯುಧವು.
ಕಿರುಚಿಂತನೆ ಸಹ ಬೇಕೆಮಗೆ, ಅದ ಹಾಳು
ಸುರಿವುದೇ ಬಿರು ಕೇಡೆಮಗೆ.

ಸಾಧನೆ ಸಾಗಿರೆ ಸರಿ ದಾರಿಯಲಿ
ನಮ್ಮ ಭಾರತ ಬೆಳಗಲು ಬೆಳೆಯುವೆವು!
ಕೋಟಿ ಕರಗಿ ನೂರಾದರೂ ಸರಿಯೆ
ಗುರಿಸೊಡರಿನ ಕುಡಿಯನು ಹರಡುವೆವು!



The original Tamil poem by **Dr. A P J Abdul Kalam:**

இளைய உள்ளங்களின் எழுச்சி கீதம்

வளமான நாடாக்குவோம்
இள உள்ளங்கள் பொறி ஏற்றியே

அறிவாற்றலும் தொழில் மாட்சியும்
எங்கள் லட்சியம் ஈட்டிடும் ஆயுதமே
சிறு லட்சியந் தனில் சிந்தனை
வீணாவதை மாபெரும் குற்ற மென்போம்

வளமான நாடாக்குவோம்
இள உள்ளங்கள் பொறி ஏற்றியே

பொருள் வளமோடு நன்னெறியோடு
நம் பாரதம் உயர்ந்திட உழைத்திடவோம்
கோடிகள் பல நூறாகிலும் இந்த
லட்சியச் சுடரினை பரப்பிடுவோம்

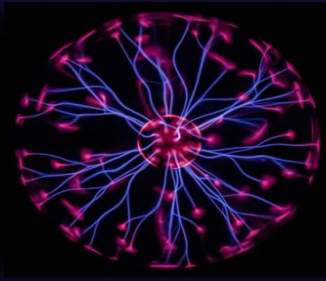
வளமான நாடாக்குவோம்
இள உள்ளங்கள் பொறி ஏற்றியே

வசுமாத நாதாசுவரேம
ஐசு ஸுலோகஸ் பூரி ஐய்ய!

அரிவாட்டியம் தோலி மூட்டியும்
ஐங்கல் லட்டியம் சூட்டியும் ஆயுதமே.
சிறு லட்டியம்நில சிந்தனையுள்
வீணாவதே மூபேரும சூட்டியும்!

பூரும வசுமோடு நநிரியோடு
நம் பாரதம் ஸுயந் ஸுலோகியும்.
கோடிகள் பல நூறாகிலும் ஐந்த
லட்டியம்சூட்டியே பரப்பியும்!

Jñana Loka



Stop being average, Be Awesome!

- Ramesh Rajini

About the author: Ramesh Rajini, works in a leading IT company as a technical trainer and believes the “Best in you” gets carved out only when you utilize every opportunity that comes your way! Inspired by Venkatesh Prasanna and his works, this is my first humble attempt to Jnana Loka. Hope you find it inspiring.

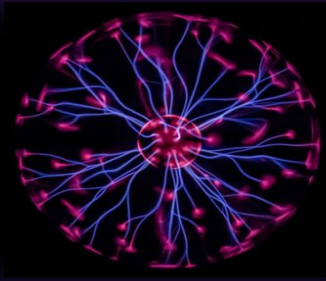
Teacher's Day is nearing and each one of us have a sprouting learner in us as well as a blooming teacher within! Dedicating this article to all the teachers of my life in whatever proportion, they contributed nurturing me. Also attempting to give a message to all the salaried women (as we do not find any non-working woman on this Earth!)

Father is the first love for every daughter. I carry Ramesh – my father's name as my first name and mine as the last name. There were several instances when my colleagues and session participants were surprised to see a woman walk in when they were expecting a man. All this happened during the company campus interview. The interviewer asked us to expand father's name, while filling the application form. Thus, began the journey of Ramesh Rajini at work and I have carried the same name at several other places too. I chose to keep this identity as a tribute to my super hero.

I have always admired the role of a teacher whose role is great in nurturing the young minds of a nation. Be it any profession, there is always a teacher behind. I decided to get into a career that values learning and core values associated with the person. Post my engineering, handpicked by an IT major, I underwent a foundation program for 4 months and selectively chose to work as a technical trainer in same company.

An introvert, Electrical & Electronics Engineer turned out to be a confident trainer with most of the computer science topics. Most importantly, not only for freshers but for experienced employees too who had to handle projects with the acquired skills. Expectations were very high. Initial pick up was not easy. I took it as a challenge, focusing much on how I can be awesome than being average!

Jñana Loka



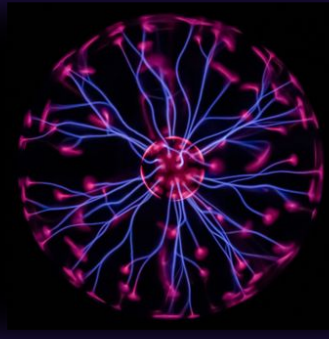
Work-life balance is an innate trait of every woman. Pre-marital and post-marital life will never be the same for anyone. With kids, our priorities change and responsibilities amplify. Blessed with two kids and thanks to the Company policies and cooperative managers, for the much-needed time. Many women are guilt-ridden when coming back to work after maternity leave and doubt if they are capable of balancing their personal and professional lives. However, I feel that striking the right balance between both is innate for every woman. Get your support system in place. Kids will learn to be independent and strong, exposed to many life situations at an early age. Our intention while raising kids should not be giving them all the comforts that were not available for us. Prepare them for failures and make them understand that failure is part of life and earlier they learn accepting failure and the never-give-up attitude and move on, success will definitely follow.

Your body is your real life partner. It is a proven fact that we are more productive when we are active and engaging in ways our mind and heart like the most. Be busy in something or the other that is productive. May it be gardening, stitching, cooking, music or dance. Whatever may be your choice, pursue your hobbies. Even if you do not have any, start one now. It is better late than never. The more your left and right brain works together, more productive you become. Let the learner in you start sprouting and teacher in you start spreading its fragrance unconditionally.

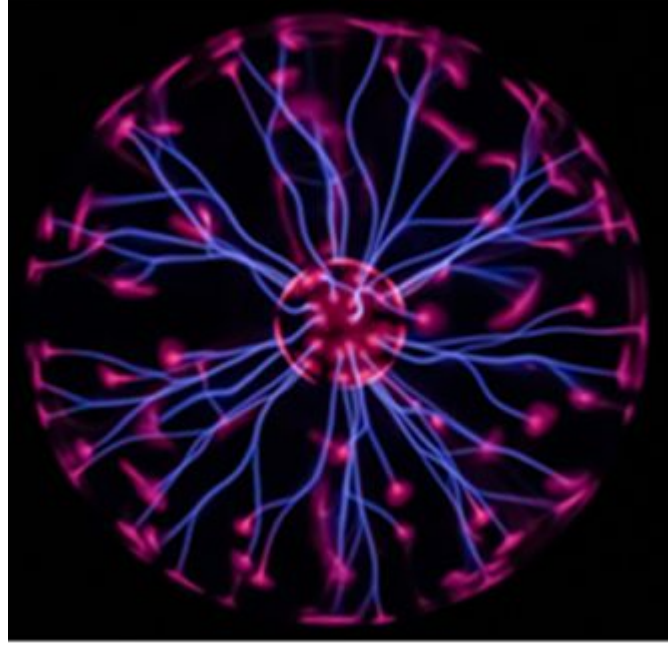
Believe in cherishing the journey more than the destination. Stepping outside of your comfort zone and voicing your opinion confidently is the key. It cannot happen overnight though. You need to nurture this habit over the years. Take every opportunity that comes your way boldly. Be all that you can be.

I have always looked up to Dr. APJ Abdul Kalam as an inspirational teacher and among his many famous quotes, this always strikes a chord with me – “Don’t take rest after your first victory because if you fail in the second, more lips are waiting to say that your first victory was just luck”. The learning I have had is to not let go any opportunity that comes your way. You do not know which of your works would carve out a different path altogether for your career or life’s journey.

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